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Wine! It opes the heart's red sluices,
 Letting forth those generous juices,
 Which so fertilize our clay—
 That the Night transcends the Day :
 Virtues then spring up like flowers ;
 Joy comes gladdening all the hours ;
 Justice takes an aspect bland ;
 Friendship puts forth its kind hand :
 Every thing both great and good
 Is thus confess'd, and understood :
 No more fear beside the flask ;
 No dull spite in wisdom's mask ;
 No mean, simmering, simpering blushes :—
The great soul all-radiant rushes
 Forth at once, on the social ground,
 And laugheth as the glass runs round.

How true, as well as finely said, is that! See also "A Panegyric on Ale," &c., &c. Now the beauty of the sort of poetry we speak of, whether dithyrambical or otherwise, consists in having the ingenuous, happy, exalted, and loving speech of the honest wine-drinker, without the necessity of being exalted by his cups.

Momus returned to his satire in our own days in the classical guise of Mr. Peacock, author of "Headlong Hall," &c. But the wit could never rid his imagination of the gods and goddesses who possessed his first affections, especially those of the lyrical order, and his satire often runs off into a purely jovial song. His "Three Ghostly Friars," who became at their death "three friarly ghosts," and were content to be laid in the "Red Sea," provided it were turned into "port," evidently possess his approbation; and the following truly "headlong" effusion is the masterpiece of its class. We know of nothing comparable to it for the thorough-going excess, iteration, precipitancy, and *crescendo* of its chorus. And the chorus justly constitutes the main portion of it; for its business is the glorification of an uproarious Welsh host, Squire Headlong, the merits of whose genealogy and whose jollity are alike to be vociferated. Rossini ought to have set it to music, and all the modern Welsh Bards have sung it at their anniversary dinners. We give it with its last new reading; and, albeit little better than water-drinkers ourselves, are willingly carried away by the torrent in imagination: for truth is truth, and excessive truth (within the limits of decorum) must be excessively told. We transcribe the whole song as an example of the *unmisgivingness* with which every kind of relateable transport should be recorded:—

SONG OF THE HEADLONG AP-HEADLONG.

The bright bowl we steep in the name of the Headlong :
 Let the youths pledge it deep in the name of the Headlong :
 And the rosy-lipp'd lasses
 Touch the brim as it passes,
 And kiss the red tide for the Headlong Ap-Headlong !

CHORUS.

Hail to the Headlong ! the Headlong Ap-Headlong !
 All hail to the Headlong ! the Headlong Ap Headlong !
 The Headlong Ap-Headlong
 Ap-Breakneck Ap-Headlong,
 Ap-Cataract, Ap-Thunder, Ap-Rhaiader, Ap-Headlong !

The loud harp resounds in the hall of the Headlong :
 The light step rebounds in the hall of the Headlong :
 Where shall music invite us,
 Or beauty delight us,
 If not in the hall of the Headlong Ap-Headlong !


CHORUS.




Huzza ! to the health of the Headlong Ap-Headlong !
 Fill the bowl, fill in floods, to the health of the Headlong !
 Till the stream, ruby-glowing,
 On all sides o'erflowing,
 Shall fall in cascades to the health of the Headlong !
 The Headlong Ap-Headlong
 Ap-Breakneck Ap-Headlong,
 Ap-Cataract, Ap-Thunder, Ap-Rhaiader, Ap-Headlong !


There is hardly saying anything after this, that shall not look like an anticlimax. Nevertheless, we must observe, that the *Can of Cream from Devon* still remains an original, a complete, and happy effusion; more happy, indeed, than Squire Headlong's glorification, inasmuch as there are no concessions to commonplace in it, and it expresses a less turbulent satisfaction; nor, to say the truth, in closing these retrospections of Poems of Joyous Impulse, do we know where to find another so well fitted, in point of gusto and naïveté, to be put in the same pages with Suckling's Ballad.

CHOIR AND CHORUS SINGING.*

(Continued from page 382.)

11. The usual compass of the bass is commonly nearly two octaves, *i. e.* from F to e, 

Some voices of this kind ascend with ease to f,  but these voices are generally of a light quality, which belongs more to solo singers than to chorus-men. There are also basses which descend with a powerfully ringing sound as low as E_b,  and even to D, . These voices seldom ascend

above d, . These are what we call Basses Contres (Contra Bassi). Their tone is powerful and sonorous, but unwieldy. These low notes are not to be met with in modern music, but we find examples of them in the works of Jean Gabrieli, Schütz, and some other old masters.

12. In compositions of music for the church, madrigals and [chansons] for six, seven, or eight voices, the masters of the sixteenth and seventeenth centuries confined the parts for these voices within the compass of an octave, or a tenth at most, in order to place every singer in the middle part of his vocal organ, because the sounds produced within these limits are more pure, more equal, and better toned than those of the higher or lower extremities of the voices. When a Director of a Choir or Chorus has this ancient music performed, he ought to classify the voices with much care, and in a totally different manner from the classification for modern music. Not one of the shades which are met with in voices of the same kind should be neglected by him, in order that every singer should be placed within the exact limits of the best sounds of his voice. In order to aid in making this classification, I think I should here give the table of these limits, as we find them generally fixed in the productions of the celebrated composer, Palestrina:—

* *A Treatise on Choir and Chorus Singing.* Novello: London and New York. Price 4s. 6d., sewed.

CHOIR AND CHORUS SINGING (Continued from page 396).

Superius.
Cantus.
Canto.

Secunda
Pars.
Cantus 2dus.

Sexta Pars.

Altus.
Contra.

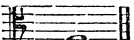
Septima
Pars.

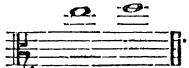
Tenor.

Bassus.

The classification of voices according to these limits offers the great advantage of placing every singer in the best notes of his organ, and of eliciting the best part of the varieties which each kind of voice presents. One often finds, in the compositions of Palestrina and the other Masters of his age, pieces in six or seven parts, in which the bass voice is not employed—the low tenor takes its place. In this case there are generally two parts for the low tenors, of the same compass, and two high tenors or counter-tenors, also of the same compass.

13. In compositions containing several choruses, the voices are always arranged in the same way in all the choirs. There are almost always in each a treble or soprano part, contralto, tenor, and bass.

14. If the ancient Masters of the Italian, French, and German Schools were scrupulously careful to confine the voices within narrow limits, it has not been the same with German Composers of the Modern School; for the alto or contralto part, written with the Do clef on the third line, is at once too high for men's voices, and too low for the voices of women and children. For instance, it is not uncommon to find for this part in Haydn's "Creation," Mozart's "Requiem," Eybler's Masses, and in some of Beethoven's works, the low f,  and

e or even f,  Now it is evidently

impossible that voices of the same species should attain these limits in sounds of full volume and ringing tone. If, as an exception, we occasionally meet with a female contralto voice which reaches the compass of two octaves in full-toned notes [sons énerghiques], a chorus could never be composed of such voices. Such a style of writing renders the arrangement of the chorus embarrassing, and the execution of the music very difficult. The best way to meet the difficulty would seem to me to divide the part between two sets of voices, to be executed in the high notes by women, and in the low notes by men. But as the sounds produced by this arrangement will not be homogeneous in their tone, I can only recommend its use to Directors of Choruses when they intend to perform music composed in the system which requires it.

15. The difficulties which arise from the intermediate part between treble and tenor have been overcome with great skill by Cherubini, and a small number of modern composers, by the use of a mezzo-soprano, which he has been careful to keep at harmonious and almost equal distances from the two voices between which it lies. But this style of writing requires a profound knowledge of the art, which is only the gift of a few artists. Rossini, Meyerbeer, and all operatic composers of the present day, make use of another and easier method, which consists in writing the chorus for soprano, mezzo-soprano, two tenors, and a bass, making those parts, of which the movement is embarrassing, sing sometimes in octaves, sometimes in unison; so that the chorus is scarcely four real parts, although it is written for five. In this system, all those voices which produce high notes with ease must be joined to the first tenor, and the others must be reserved for the second tenor. This classification of singers requires much care on the part of the Director of the Chorus.

CHAPTER II.

ON THE PROPORTION OF VOICES IN THE CHOIR OR CHORUS.

16. Exactness in the relative proportions of the different parts which compose a Choir or Chorus, is one of the most important conditions for the effect of the music; but it must not be thought sufficient, in order to attain this due proportion, that it should be observed with regard to the number of the singers of each kind of voice; for the vocal qualities of the individuals may be so unlike, that one part might scarcely produce half the sonorous effect of another part, although the number of singers might be double. To obtain a satisfactory result, it is therefore necessary that the Director of the Choir or Chorus should make himself acquainted with the capabilities of each singer in particular, making trials of comparison among the different vocal masses, and equalizing and regulating their proportions, whether by the number or by the quality of the voices. In general, quality goes further than quantity. If it is not possible to strengthen a part which is too weak, the others must be weakened; for, I repeat, exactness in the relative proportions of the voices is an absolute necessity. Well sung choruses have often failed in their effect because certain parts,

being too powerful, have prevented the others from being heard.

17. From what has just been said, it follows that the proportion of voices in a chorus depends less upon the number of singers than upon the nature of the voices. This proportion does not imply the necessity of giving an equal force to all the parts; their intensity or weight should be according to the importance of the parts: thus the first treble, where the melody is generally found, and the bass, which is the foundation of the harmony, are in almost all the choruses of the theatres a little stronger than the contralto and the tenor. For instance, if the chorus consists of fifty voices, of tolerably equal quality of tone, there should be fourteen trebles, fourteen basses, twelve second trebles, and ten tenors.

18. If the chorus is written in the modern style for first and second trebles, two tenors, and a bass, and if the vocal mass consists of fifty voices, the number of trebles and basses must be lessened, and the tenors augmented, in the following proportion:—twelve first trebles, ten seconds or contraltos, eight to each tenor part, and twelve basses.

19. If the music is in the fugue style, of which all the points should be equally perceptible, the strength of the parts should be maintained with as perfect an equality as possible.

20. In the music of the ancient Italian school, particularly in that of Palestrina and the Roman masters, there are many pieces where there is no bass, the tenor takes its place. In such a case, this voice, taking the part of an ordinary bass, should be a little strengthened.

21. When the voices employed in the chorus are of analogous kinds, *e. g.* all women's voices, or all men's voices, experience has shown that one part must not prevail at the expense of the others, and that the best possible effect results from the most perfect equality among the voices. Choruses for women only, or for men only, are often written in three parts.

22. It will be seen by what has been said, that the intelligence of the Choir or Chorus Master must be incessantly on the alert to regulate the balance of voices, with regard to their quality of tone being more or less sonorous, and to the kind of music which it is proposed to execute. There can be no precise rules on this point.

It will perhaps be objected that these cases are trifling,—that they are usually dispensed with,—and that the chorus remains invariably settled in all the theatres, and in the greater number of churches. I know it; but I know also that thereby the execution of the music almost always suffers. The art of drawing out from vocal masses all the effects of which they are capable, is yet in its infancy, especially in France.

CHAPTER III.

OF THE CONCORD OF VOICES IN THE UNISON AND OCTAVE.

23. Concord, in its most rigorous acceptation, is both for voices and for instruments one of the most necessary conditions for the good effect of music. To obtain this, it will be requisite, after having arranged the singers of the Choir or Chorus into groups according to the nature of their voices, and having fixed the key-note,* that the Leader of the Choir or Chorus

test the precision of the voices by the unison, as a preliminary to every exercise.

24. Two methods are useful for the acquirement of this precision in the unison: the first consists in making a few of the voices of the same kind practise, beginning by trying the choralists two and two, then three and three, four and four, and so on successively till all the voices of like kinds have been united. The greatest strictness is necessary, and the Master should only admit absolute correctness, not a mere approximation to correctness. The exercises in which these studies should be made, are to be found in the elements of all Solfeggios. They are first the diatonic and chromatic scale, then different kinds of intervals. All these should be performed slowly at first, and afterwards gradually more quickly.

To be continued.

ANECDOTAL NOTICES OF SOME OF THE OLD COMPOSERS.

HAYDN.

(Continued from page 362.)

The degree of Doctor of Music was conferred upon Haydn at a time when the honour was not so cheap as now of attainment. It being customary, in return for this mark of distinction, to exhibit a piece of music, as a specimen of learning in the art, he sent them a MS. which was so composed that, whichever way it was read—whether backwards, forwards, from the top to the bottom, or the reverse, or from the middle, or in any way that could be devised, it always preserved the same air and had a correct accompaniment.

When Haydn left London, his fortune was summed up in the amount of fourteen hundred pounds; but although his exchequer was not of the fullest, his heart overflowed with feelings of gratitude and kindness for the friendship and encouragement he had received in England—feelings often too little indulged by those who have found England the El Dorado of their fortune. On his return through Germany, he at intervals gave several concerts,—a means of accomplishing an end—the increase of his small fortune. At this time Haydn entertained serious notions of securing a provision for his declining years—notions which were greatly assisted, a short time afterwards, by the addition of a thousand pounds to his store by the sale of the *Creation* and the *Seasons*. At length he became the purchaser of a neat little dwelling-place at Schoenbrunn. Soon after taking possession of his humble home, he received a letter from the French Institute, nominating him an associate—an honour which, coming as it did in the old age of the hard-working professor, was doubly acceptable. It is a singular fact, that Sheridan, the dramatist, was put in nomination with Haydn, for the associateship; but the former was preferred.

Haydn's admiration of the "mighty genius" of Handel was enthusiastic in the extreme. Upon hearing the *Messiah*, he frankly avowed to a distinguished amateur, that the author was the "chief of all modern musicians;" and he frequently confessed that his genius and his love for the art were excited by hearing the works of Handel: to this admiration may in some measure be ascribed the origin of the *Creation*: Haydn had heard some of Handel's finest works performed by a competent orchestra in Westminster Abbey; and after his return from this country, there was evidently a stronger bias exhibited by Haydn to grandeur of musical effect. He was in his sixtieth year when he commenced his *Creation*; it occupied him two years. Being asked by a friend, during the time he was engaged

* The practices, to be profitable, should be made without the help of an instrument, by the voices alone; it is therefore necessary that

the Leader of a Choir or Chorus should have a pitch-pipe or tuning-fork in his hand, to recall the singers to the point of divergence when they have flattened in the exercise.